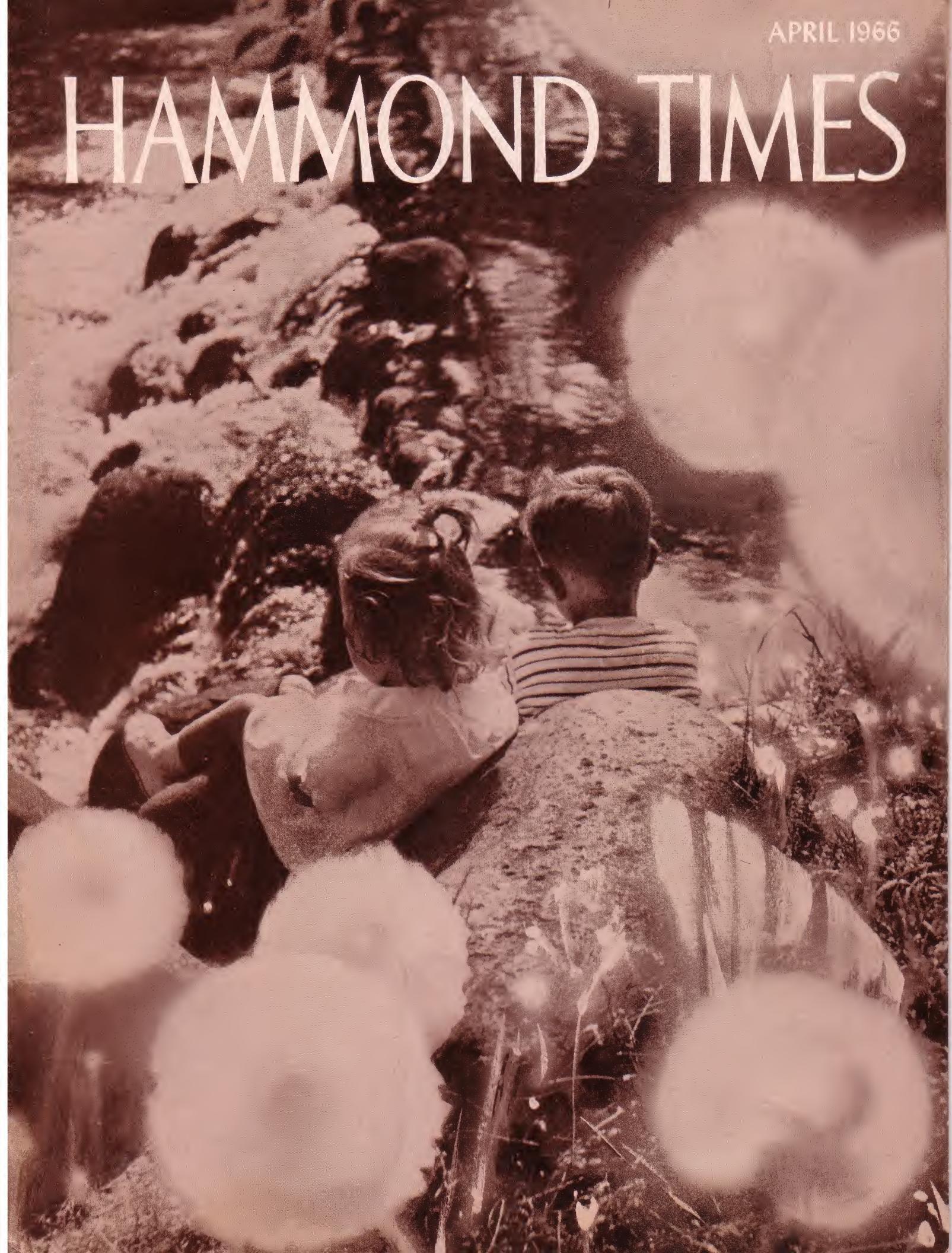


APRIL 1966

HAMMOND TIMES





Finger Facility— have you any?

BY PAUL RENARD

A concert ends. The artist leaves the platform to greet his audience. And he knows that one question he is sure to be asked is, "How do you *ever* get your fingers to move so quickly? I could never do that!" He smiles, knowing full well that any person can acquire rapidity of finger motion if he knows how.

At this point you are saying to yourself, "I know how. By practicing a great deal!" This would be fine if it were true. Unfortunately, it isn't. If practice made perfect more people would play better *and faster* than they do. A planned course of study is necessary, of course, but *not for this reason*.

A teacher of mine once said that you could cut off almost any part of the body and survive—but cut off the head and you're finished. We know that this is a simple and true statement. However, it is fraught with meaning. It means that a relaxed mind is the key to a loose finger or fingers. It means that your technique starts in your mind—not in your fingers. I am amazed at how many students over the years have thought that the fingers have a mind of their own.

If you were to practice eight hours a day for six weeks to perform and, the night you were to play, you became

tense, the practice would have served no purpose. Study is a great way to reassure yourself, but it does not substitute for a relaxed mind. There is proof to bear out this statement. A baby is not born with tight fingers but the tensions of living and surviving build up in all of us at any age and make relaxation almost impossible. Therefore, before you sit down at the keyboard, take the time to relax first and give yourself a fifty percent head start.

There are several very important rules in fingering. I have used them for years and I teach them. They work. My concerts always advertise that I play over 2200 notes per minute. Without these rules, this would not be possible.

1. CHECK THE HIGHEST AND LOWEST NOTES ON THE STAFF OF MUSIC.

Then, make sure that you have enough fingers to take you where you are going. If you are reading and using the peripheral vision I mentioned in my last article, you are reading ahead four measures which makes this easier. If you are not, do not be afraid to take a moment before you play and scan and analyze the page. This way you can check the highest and lowest notes on each staff.

VOLUME 28 NUMBER 1

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HAMMOND TIMES



ON THE COVER:

Spring, glorious spring! Time for Spring fever, baseball, flowers, sunshine—and music!

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2. DO NOT BE A THREE FINGER ORGANIST.

Almost everyone, consciously or unconsciously, ignores the fourth and fifth fingers unless the thumb follows because they do not feel that they are strong in this area. You must use these fingers if you want ultimate finger ease.

3. USE NATURAL FINGERING.

There are only two basic spans on the keyboard. The span of a fifth and of an eighth or octave. Do everything you can within the natural span of a fifth before making a lot of unnecessary finger changes. These usually produce awkward fingering very quickly. The octave offers a larger span in which to operate naturally. Since you have only five fingers on your hand, anything above a fifth played from the root will quite naturally use the fifth finger in most, if not in all cases. To go beyond this, we go to the next rule.

4. SUBSTITUTE FINGERS ONLY WHEN NECESSARY.

Since the organ is operated with electricity, you can hold a note down as long as you wish without *the sound dying away*. I believe this makes many people change fingers on a note much too often. If you are going beyond your reach, then and only then should you change fingers.

5. PLAY CLOSE TO THE KEYS.

Yes, you say, but look at Ethel Smith and her fellow concert artists. They play with such a show of fingers and such verve and dash! I would like to play that way. This is fine when you have the years of experience and ability that Ethel Smith has. But until then, play with a quiet, *close-to-the-keys* hand. It will allow you to accent better and your sense of legato and staccato will be stronger and *better defined*. Remember, definition in playing is not only phrasing. It is also fingering.

A sense of freedom when playing is vital. Otherwise how can you hear what you are playing. Apply the above rules diligently and soon you too will have FINGER EASE AND FINGER FACILITY.

Here are several examples of the aforementioned rules. Try them. You will find them helpful.

1. Natural Left Hand Fingering

2. An example of five finger and octave Span

3. Check The Highest Note on the line and then make sure you have enough fingers to take you there, substituting when necessary.

4. Here is an example of the natural interval span of the right and left hands from the interval of a second through an eighth. Notice how only the natural finger is used.

A musical score for two voices. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have four measures. The top staff has a key signature of one sharp (F#) and the bottom staff has a key signature of one flat (B flat). The music consists of eighth notes and quarter notes. Fingerings are indicated below the notes: the top staff has '1 2 1 3 1 4 1 5 1 5 1 5' and the bottom staff has '5 4 5 3 5 2 5 1 5 1 5 1'. The score is set against a background of a blue and white checkered pattern.

5. And finally, here is an example to strengthen the fourth and fifth fingers in the left hand.

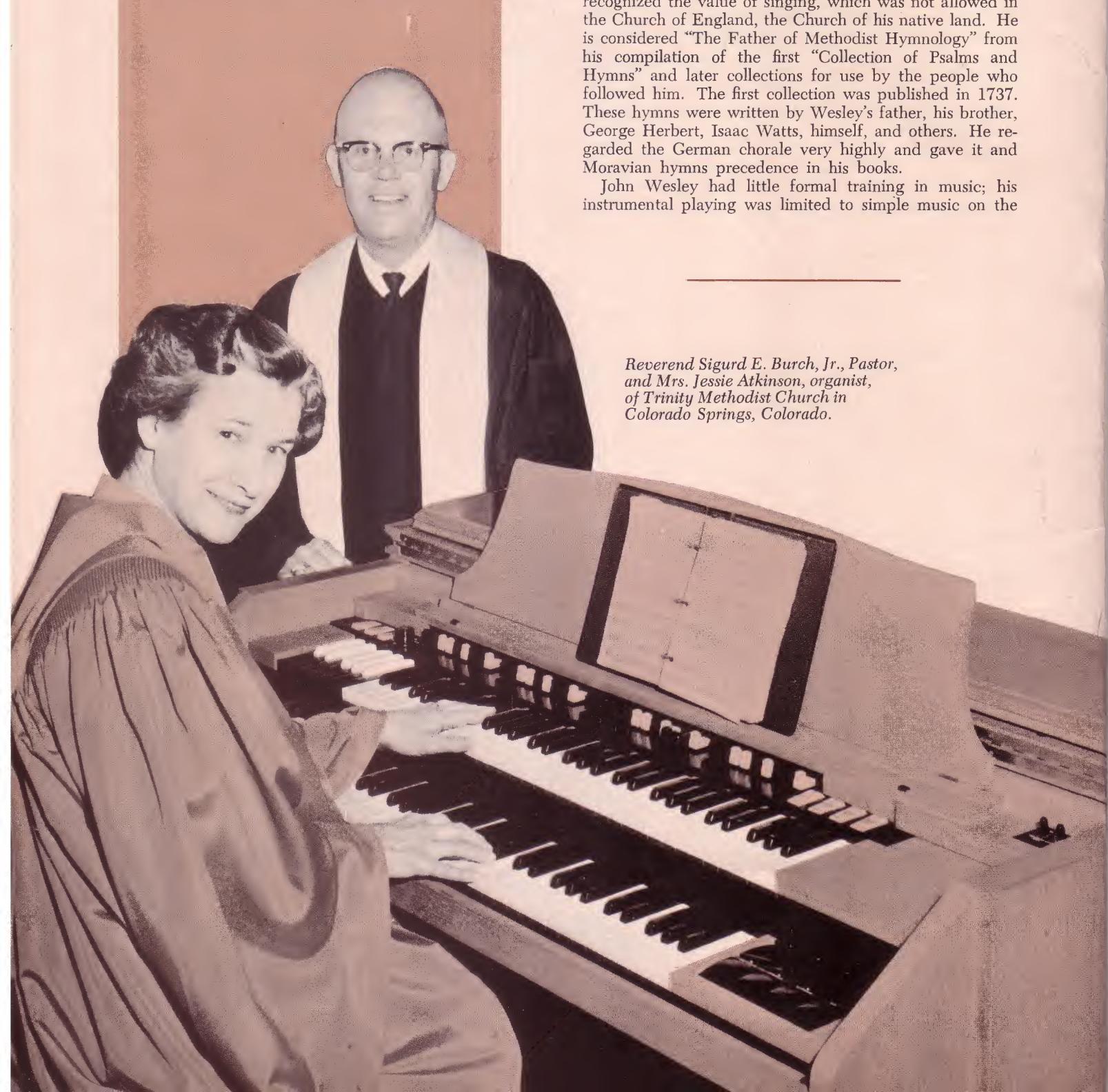
Music in the

"Music in the Methodist Church" is one in a series of articles dealing with the role of music in the churches of various faiths.

The Methodist Church has a rich heritage of music. Its founder, John Wesley, a minister of great convictions, recognized the value of singing, which was not allowed in the Church of England, the Church of his native land. He is considered "The Father of Methodist Hymnology" from his compilation of the first "Collection of Psalms and Hymns" and later collections for use by the people who followed him. The first collection was published in 1737. These hymns were written by Wesley's father, his brother, George Herbert, Isaac Watts, himself, and others. He regarded the German chorale very highly and gave it and Moravian hymns precedence in his books.

John Wesley had little formal training in music; his instrumental playing was limited to simple music on the

Reverend Sigurd E. Burch, Jr., Pastor, and Mrs. Jessie Atkinson, organist, of Trinity Methodist Church in Colorado Springs, Colorado.



Methodist Church

BY JESSIE ATKINSON

flute. His friend and follower, Hohn Lampe, was a young German composer who settled in England at the age of 22. He was a renowned bassoon player who was a member of the instrumental group which accompanied the Handel operas. After his conversion to the Wesleys' new religious movement, he wrote many of the tunes for their hymn collections.

John's brother, Charles, was a musician of note who helped John in his religious crusade. He wrote more than 6500 hymns, besides other works. It has been said of him, "He is, perhaps, taking quantity and quality into consideration, the greatest hymn writer of all ages." Many of these hymns were written under stress. The awakening of the people to the plight of the poor was led by John and Charles. Their father, a hard-working clergyman, was imprisoned for nonpayment of debts. Their home was burned. These were times of turmoil—whipping posts, the stocks, branding irons, mass hangings, filth and squalor. The 18th century was truly one of sin and disgrace in England. The Wesley brothers decided to lead the people to a better life through education, music and religion. Their efforts were met with much opposition, and they were often in trouble. The brothers left England and came to America where they continued to compile and write hymns as they went around the country preaching. The gospel message of Methodism is contained in these hymns and Methodists became noted for the heartiness and harmony of their songs. An item of interest is the fact that Charles Wesley's two sons, Charles and Samuel, were child prodigies, musically, and later both became distinguished organists and composers in England.

Samuel Wesley, a brother of John and Charles, was taught music by Charles. He remained loyal to the Church of England, and was an organist in English cathedrals, and also a composer of anthems, preludes, and fugues for organ and other works. This talent was passed on to his son, Samuel S., who also held appointments as organist in London and became an eminent composer.

The great talent of this family had a very definite bearing on the musical phase of the Methodist Church. Many of these hymns, born of their deep personal experiences and sincerity, are used today.

The first hymn book was soon enlarged to include hymns of John Dykes, Sullivan, John Haydn, Cruger, Beethoven, and countless others. Many revisions later, the thirty-six members of the Joint Commission for material, for the Methodist Hymnal, included a variety of hymns to suit all qualities of tastes of the vast membership of the present day church.

Perhaps the same spirit of freedom that inspired the Wesleys to leave the Church of England also set the pattern that allows more freedom in the order of the services and the music used in the Methodist Church today. It is a singing church. To hear hymns sung at their very best, listen to a group of Methodist ministers! No trained choir has their zest and fervor.

In the hymnal are also found "traditional" hymns. These are folk music of great excellence that have been handed down by men of simple and deep faith. An example is the lovely Netherland folk song, *We Gather Together To Ask The Lord's Blessing*. These are songs of the people, as this is a religion of the people—and this music plays an important part in our lives. The singing of, and accompaniment of, the hymns is of vital importance to the service. A good, lively, steady rhythm is desired. No Methodist church drags its hymns. The organ should lead with a good clear registration, but not loud enough to drown the singing of the congregation, and with a smooth bass. Of course, no vibrato. Rousing hymns should be played brilliantly, with prayerful hymns in a quiet manner. Registration is important in imparting the organ's message to the audience. Hence, the organist needs imagination. This is true for accompaniment work as well as solo work. If strict liturgical music is used, then a baroque-type combination is needed. No pedal is often best for clarity when accompanying the children's choirs. The adult choirs choral responses and anthems, and the organist's prelude, offertory and postlude must all set the worship pattern to highlight the sermon of the service. To create this proper atmosphere, the minister, choral director and organist must work closely together. The music used for any worship service should be of appropriate character and of a recognized standard of the service. These will vary with the church calendar. But whether the mood is devotional, one of exaltation, or of very quiet reverence, the music program plays a most important part in creating the desired atmosphere.

It is a means to an end, and not an end in itself. It is a part of the total worship service and not a program of its own.

In our particular church, we have two morning worship services. The children's choir and the youth choir sing at the first service; the adult choir at the second. An anthem, a special number, and six responses are sung by the choirs, in addition to the Gloria Patre, Doxology, and three hymns with the congregation.

Indeed, the Methodist Church enjoys the rich heritage of music which is theirs!

FLUTE STOPS

on the

HAMMOND

DRAWBARS

BY STEVENS IRWIN

PART 1

INTRODUCTION

Flute stops are in great variety on the drawbars as they are among the stops of the organ. No *family* of stops has within it so many utterly different shapes and sizes of pipes, at so many stop-pitches, and with such diversity of tone quality. However, the more than 387,800,000 possible combinations of timbre in just one group of drawbars assures the player of being able to simulate practically all of these organ Flutes. The wide range of dynamic of the Swell Pedal assures that any of these can be made suitably in any pieces of music and in any size of building. Diapasons, *Flutes*, and *Strings* are known as "flue" stops because their tones are made by pipes that eject a stream of wind up a flue as narrow as a piece of cardboard against the lip of the pipe. Reed stops have no flues, but rather a thin lamina of brass that vibrates, as do vocal cords, to make exactly the same harmonics on practically the same pitches as the wind-reed from the flue. Drawbars control presence and loudness of *individual* harmonics — most of the lower ones — so that all of these families of stops can be suggested to the ear.

In Flute number-arrangements we notice that figures taper downward very quickly and that fewer drawbars are included. Example: A Viola Phonon at 00 6454 231 and an Open Flute at 00 8321 000 create bright and dull timbres, respectively. The drop between the 8 and the 3 illustrates a typical Flute arrangement. Of course, a Tibia Clausa at 00 8000 000 and an Echo Gedeckt at 00 2000 000 show that harmonics beyond these 8' fundamentals are not audible. Just for review, let us look at all four families of stops and important number-arrangements within each, all at 8' unison pitch:

FOUNDATION:

Principal	<i>mff</i>	00	8866	432
Diapason	<i>f</i>	00	7744	010
Gemshorn	<i>mf</i>	00	4721	000

FLUTE:

Open Flute	<i>mp</i>	00	7110	000
Stopped Flute	<i>p</i>	00	7010	000
Rohrfloete	<i>p</i>	00	4120	010
Harmonic Flute	<i>mp</i>	00	2510	010

STRING:

Imitative Viol	<i>mp</i>	00	1454	231
Unimitative Viol	<i>mp</i>	00	3454	231
Echo Viol	<i>pp</i>	00	1231	021
Solo Viol	<i>f</i>	00	2565	243

REED:

Chorus Reed	<i>ff</i>	00	8876	543
Cornopean	<i>mf</i>	00	6654	321
Regal	<i>mpp</i>	00	0012	345
Vox Humana	<i>mpp</i>	00	1000	123

From these examples you can see that Flutes (except the most powerful Stentorphones and Major Flutes) use fewer drawbars and then almost always in lower positions. The Percussion family of stops depends more upon the manner in which a tone grows when a key is depressed and dies away when released. It is a wonderful thing that on the Hammond the player can make a Percussion sound from any regular (sustained) stop-tone. The Vibraphone, for example, is Flute-like in quality, whereas Orchestra Bells contain just high harmonics. How wonderful is the world of sound and in how many ways can a single piece of music—familiar music—be interpreted!

USING DRAWBARS

In the next issue of the Hammond Times, which includes a list of Flute stops, you will be immediately aware of the fact that Flutes, like Foundation stops (Foundation includes Diapasons), are the mainstay of the Classical, church, and entertainment registrations. Strings, Reeds, and Percussions are more colorful in most cases but the ear must return to the substantial sound of Flute and Foundation timbres to be reoriented. Their sounds are smoother, more satin-like, and more gentle on the ear. They reveal which notes are in a chord or in contrasting contrapuntal lines of notes. They show the loudness of the

music more efficiently, and even truer pitch! As you see, each of the families of stops has a purpose for existing, and each complements the other beautifully. Flutes foil Diapasons and Strings and Reeds foil Flutes.

How do organ teachers define a Flute tone? All sorts of Flutes sound a strong *fundamental*, which, from the point of view of the player, is the left-hand drawbar in each group, *i.e.* unless an Imperial Tromba contains this 1, as 01 8878 588 when at 8'. In this Solo Harmonic Flute 8' the figure 6 is the fundamental of the series: 00 6721 000. This fundamental is very important in Flutes because especially in this family of stops it is the most prominent drawbar (harmonic) heard. It should be pulled to just the right strength to achieve *contrast* and *blend* in the music. These are not easy for the beginner to master, but experience will prevail and sometime each player should be able to adjust each drawbar's strength to even the reverberation-time of the church. Generally the rule is to add more fundamental (in 8' Flutes the *third* drawbar) in less "live" buildings and slightly less in buildings where sound carries easily. Flutes are especially sensitive to these points, whereas other families are not so much so. You may think that number-arrangements for Flutes are easier to make up, but actually they are harder to average for practical use!

There is such a vast gamut of beautiful Flutes on the Hammond that it may be of interest to indicate here where fundamentals of Flutes of all stop-pitches come in each group of drawbars. *Stop-pitches of drawbars* are so extremely important that this chart could well be memorized (not that anyone relishes memorization for its own sake) in order to better interpret registration usually printed on organ music. To know this basic information would go a long way toward helping the player avoid getting out lists of number-arrangements before each piece. After all, this can be reasoned out by knowing "typical" curves for each kind of stop. To make matters easy, think of each drawbar-position as a Gedeckt at these pitches:

Left-hand drawbars:

(brown)	Gedeckt	16'	50	0000 000
(brown)	Gedeckt	5 1/3'	03	0000 000

Middle drawbars:

(white)	Gedeckt	8'	00	4000 000
(white)	Gedeckt	4'	00	0300 000
(black)	Gedeckt	2 2/3'	00	0020 000
(white)	Gedeckt	2'	00	0002 000

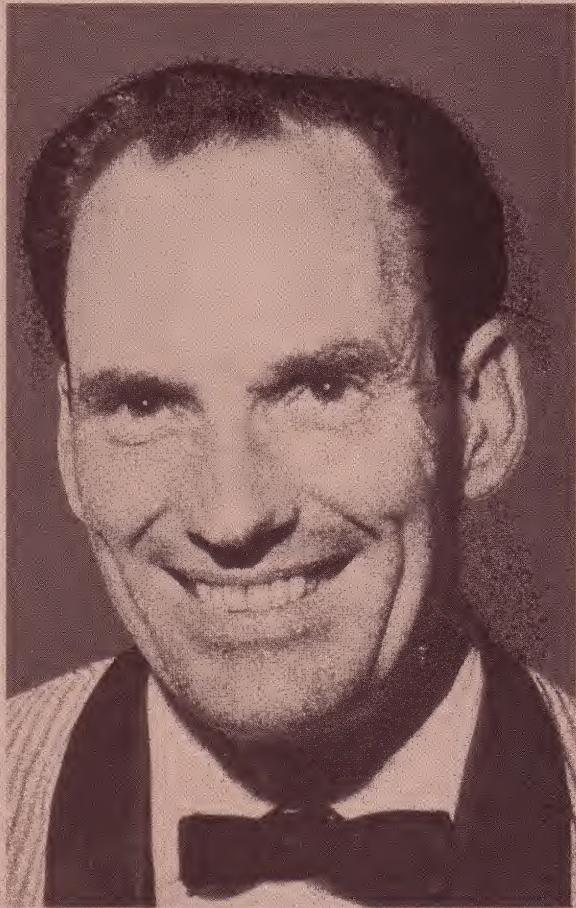
Right-hand drawbars:

(black)	Gedeckt	1 1/3'	00	0000 100
(black)	Gedeckt	1 1/3'	00	0000 010
(white)	Gedeckt	1'	00	0000 002

The figures in these Gedeckt arrangements are the ones most useful at these pitches *when added to other stops*. You can make a louder Gedeckt by pulling a drawbar farther out or a softer one by letting it farther in. This is true of all other stops too. As you can see, we are here speaking of a drawbar tone as a single stop, but these are also aggregated in other stops to create timbres that are more complex than a Gedeckt, which has little more than a single audible harmonic (drawbar). The organist uses 8' stops more often than others because they sound the manual notes printed on the music, they sound the same notes as a piano and singer, and they sound the pitches most easily heard from the comfortable middle of the manual.

Arranging Workshop

BY JOHN P. HAMILTON



SHAY TORRENT

The music example for this column of the *Workshop* is another interesting accompanimental development of the solo melody being used for this series of projects. Remember that the top staff of the four staff arrangement (two treble staves and two bass staves), is the melody which is to be performed by a solo voice or instrument while the other three staves are the Swell, Great and Pedal for the organ accompaniment.

Shay Torrent, arranger of the illustrated example, is a native Oklahoman who is now a resident of Santa Barbara, California. He is well known in the Mid-west because for years he furnished the rollicking organ entertainment at the Chicago White Sox Ball Park. He is also a recording star and, of course, he is one of the members of the famous concert team, Torrent-Alexander Duo-Organists. His extensive experience includes just about every performing area from church work to jam-sessions.

Shay has designated the project melody to be sung by a soprano voice. Seemingly, from the style of his accompaniment, he envisions the total production in a slow, happy, yet serious, setting.

One of the easiest ways to relegate an accompaniment to the background so as to insure a featured melody, is to restrict the range of the accompaniment so that it is consistently below the range of the lead part. Shay, you will observe, begins his accompaniment in this manner, but then in the third measure he equals and finally succeeds the tessitura of the tune. The accompaniment then continues to range above the melody for the balance of the selection. The successful rendition of an accompaniment in this style requires a musician organist who not only is able to listen attentively to the lead as all good accompanists do, but one who is also able to play his part with its own vital expressiveness while avoiding any possibility of overpowering the solo voice. Shay Torrent is one of those gifted musicians who actually hears what is happening. He has the type of musicality that some people describe as "hearing with one's fingers," and his original accompaniment is still further evidence of this "inner ear" musical sensitivity. The effectiveness of composing (arranging) an accompaniment in the modern idiom that Torrent has employed, depends upon the conception of an independent idea containing a musical texture all its own and the development of this idea with uniqueness, so as to satisfy its own continuity and purpose. If, in the process of this unfolding plan, adjustments are made solely for needs or purpose of the original melody, some degree of continuity or efficiency may be sacrificed. Perhaps one could judge the quality and adequacy of an accompaniment, written in this idiom, by carefully analyzing a work so that one might learn the degree of consistency in adherence to the development of the musical idea that was conceived for the purpose of the accompanying part.

A good beginning for the analysis of Shay's work is to play the bass (pedal) part with the soprano melody only. You will recognize a basic pattern that could easily have been completed (filled-in) with traditional harmonic relationships. (A fine exercise for the organ student would be to play this melody and bass while filling-in a left hand chord accompaniment suggested by the pattern of the bass part.) Next, to identify the musical germ that is developed as an accompanimental factor, play the right hand of the organ part (Swell) with the bass (pedal) part. Now you can discern the new relationship of the bass part to the total sound. Then, play the complete organ accompaniment with the melody, (a singer, instrumentalist, or your own tape-recorded voice) and observe the artistic fulfillment of the criteria previously suggested as a test for judgment. The greatest possibility for weakness seems always to occur at phrase and sentence endings (fourth, eighth, twelfth, and sixteenth measures for this melody). Shay's development in measure four satisfies the need for movement to accompany the original melody and yet certainly continues development of the accompanimental concept. The treatment of measure eight is interesting because it's the only place in the arrangement that the mel-

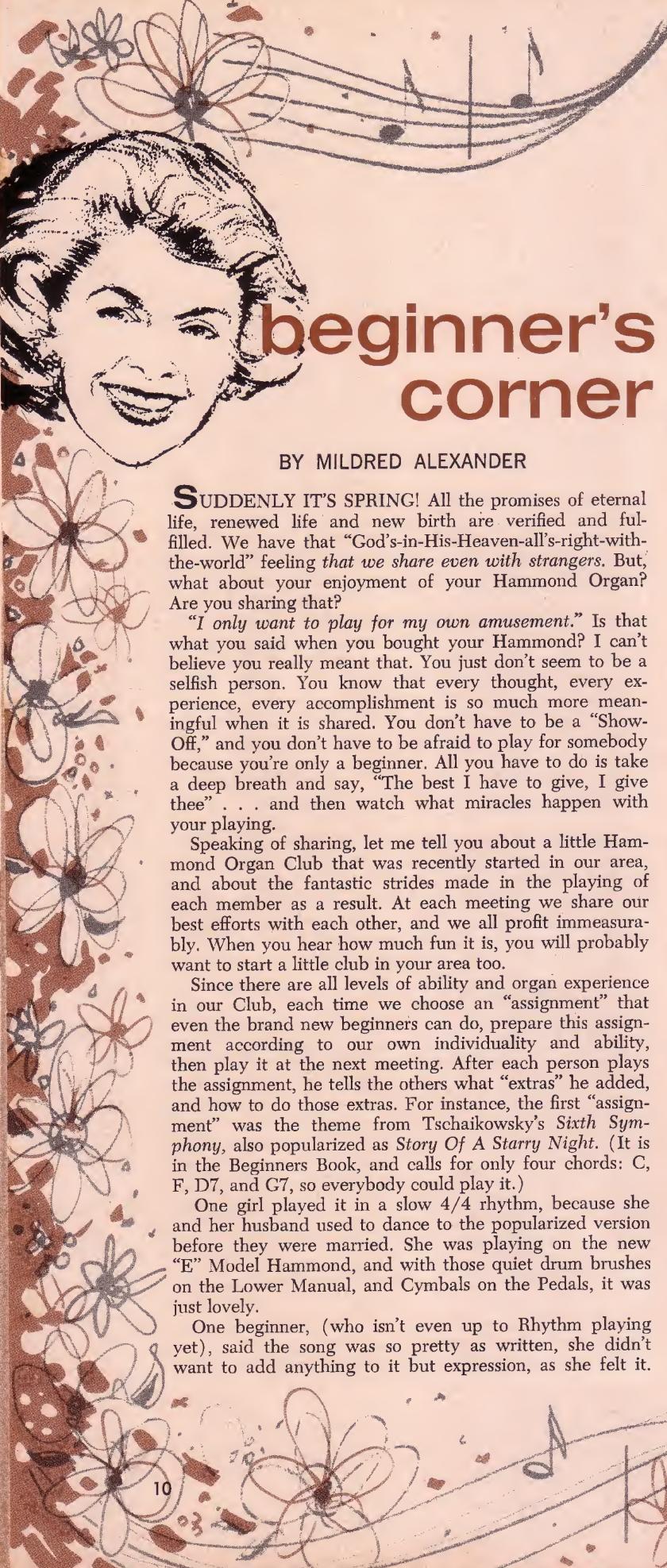
ody receives direct reinforcement in the accompaniment part (thumb of right hand). However, the voicings, at this point, seem to unfold as a sequence of the accompaniment and not as an adjustment to the original melody. Measures nine through twelve consist of a continuing development instead of the usual reiteration of the concepts employed to accompany this same melodic content in the first four measures. The final four measures are a perfect climax for this artistic arrangement. The only basically traditional element in this section is the delightful diminished seventh chord that is "sandwiched" in between the fourth and fifth degree triads in measure thirteen (B^b chord first and second counts, dim. 7th. chord third count, and F chord fourth count). The concluding measure (sixteen) involves the use of a basic organ technique that is popularly known as *thumb glissando*. (Lower note, right hand, second to third count—E to F.) Various forms of thumb glissando are played by using the thumb as two different fingers making thumb contact in any two of the four possible places, i.e., tip, side of tip, first joint, or in between first joint and axis. The glissando used in Torrent's work is done by stretching the hand to hold the top tone F with the little finger while extending the hand to play E with the tip of the thumb. Slide the thumb to F on its side just below the tip.

Torrent's suggested registrations may reflect a desire for dramatic coloring in order to inject a vigorous brusque effect in contrast to a sweet soprano lead. Both the Swell and Great are variations of organ reed qualities and therefore, have only slight contrast of quality. The 55 8745 665 in the Swell suggests a pipe organ 16' BOMBARDE. This is a reed sound that is often heard as a reed diapason in 8' pitch. When used with a regular vibrato (Vib. 1) or a celeste vibrato (C 1) the quality is, of course, still reed, but not like a pipe organ. The Great 00 6656 442 is another reed quality producing a fine trumpet sound when used without vibrato. Adding the vibrato (V 1) to this combination produces a very familiar "pop" organ tone. The high degree of tierce (2nd. black drawbar—00 0000 X00) indicated in both of these registrations is characteristic of a type of dissonance that has become associated with popular styles in organ playing. (For example: The tierce sounds a tone a major 3rd. and two octaves above the key sounded—i.e., seventeen tones removed. If you play a CEG chord in the region of middle C or lower so all partials may be heard, and add a heavy tierce, you will hear the third of C, the third of E, and the third of G. A total sound of C E G G[#]B.) The recommended pedal registration of equal 16' and 8' (55), produces a pipe organ 16' Bourdon quality.

UPPER: 55 8745 665 VIB.1 LOWER: 00 6656 42 PEDALS: 55

for solo female voice

Arranged by SHAY TORRENT



beginner's corner

BY MILDRED ALEXANDER

SUDDENLY IT'S SPRING! All the promises of eternal life, renewed life and new birth are verified and fulfilled. We have that "God's-in-His-Heaven-all's-right-with-the-world" feeling that we share even with strangers. But, what about your enjoyment of your Hammond Organ? Are you sharing that?

"I only want to play for my own amusement." Is that what you said when you bought your Hammond? I can't believe you really meant that. You just don't seem to be a selfish person. You know that every thought, every experience, every accomplishment is so much more meaningful when it is shared. You don't have to be a "Show-Off," and you don't have to be afraid to play for somebody because you're only a beginner. All you have to do is take a deep breath and say, "The best I have to give, I give thee" . . . and then watch what miracles happen with your playing.

Speaking of sharing, let me tell you about a little Hammond Organ Club that was recently started in our area, and about the fantastic strides made in the playing of each member as a result. At each meeting we share our best efforts with each other, and we all profit immeasurably. When you hear how much fun it is, you will probably want to start a little club in your area too.

Since there are all levels of ability and organ experience in our Club, each time we choose an "assignment" that even the brand new beginners can do, prepare this assignment according to our own individuality and ability, then play it at the next meeting. After each person plays the assignment, he tells the others what "extras" he added, and how to do those extras. For instance, the first "assignment" was the theme from Tschaikowsky's *Sixth Symphony*, also popularized as *Story Of A Starry Night*. (It is in the Beginners Book, and calls for only four chords: C, F, D7, and G7, so everybody could play it.)

One girl played it in a slow 4/4 rhythm, because she and her husband used to dance to the popularized version before they were married. She was playing on the new "E" Model Hammond, and with those quiet drum brushes on the Lower Manual, and Cymbals on the Pedals, it was just lovely.

One beginner, (who isn't even up to Rhythm playing yet), said the song was so pretty as written, she didn't want to add anything to it but expression, as she felt it.

She did this by accelerating and retarding, (still giving each note its full value, but speeding up or slowing down the count), and by using the Expression Pedal to make it a little louder or a little softer. For example:



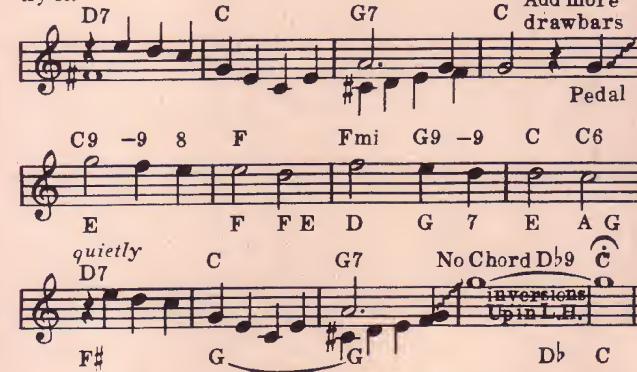
Another fairly new player thought the song sounded too choppy jumping from root pedal to root pedal every time the chord changed, so she added a beautiful pedal line, just by playing a note in her pedals out of the designated chord, or a note that would go with that chord. Like this:



Another member has become enthralled with Ninth Chords, and now that she has found how easy they are to find, uses them at every opportunity. (Play a Major Triad, throw away your Root, and instead play the note a whole step below the Root, and a whole step above the Root. Ex. C Chord-E, G, C. C9-E, G, Bb [whole step below C], and D, [whole step above D].) So she added 9ths and moved them, like this:



One member got so carried away she added more drawbars and repeated the last part, much louder, then softened it down, and added such a beautiful ending. You try it:



Now you can see how much we all profit by sharing. And be sure to give some thought to starting a *small* Hammond Organ Club in your area. Yes, keep on going to the larger Hammond Organ Societies because the good you get from them is invaluable. But sometimes the shy player can't get up enough nerve to play in front of large groups and, in such cases, the smaller gathering is the perfect answer in helping beginners "break the ice."

Yes, SUDDENLY IT'S SPRING, God's in His Heaven, all's right with the world—especially when we are enjoying making such heavenly music, and sharing this joy with others, as they share their joys, knowledge, and experiences with us.

PEDAL SUBSTITUTION

BY ORVILLE R. FOSTER

One of the most neglected facets of good organ playing is the ability to produce a good pedal part, well played. We spend a great deal of time on the right hand melody part, less time than we should on the left hand part (whether it be just rhythm accompaniment, or the much more valuable counterpoint and rhythm combined), and then by that time we are either tired of practice and want to get on with the whole production, or we feel that we are now ready to put all three parts together. In either case, we neglect the pedal part.

The fallacy of such lack of logic is very apparent in the finished result. This is exactly why so many organists sound dreary and monotonous. We have talked in several columns about the necessity of good left hand parts; we will probably do so again before long, because it cannot really be over-emphasized. But, the underpinning of the whole number, the bass part produced by good pedals really spells the difference between sloppy and carefully-turned-out playing. Let us look at it in this manner. Suppose, living in Chicago, you had decided to take up the serious study of string bass. You shopped around and talked to experts regarding the make, cost, availability of a good string bass instrument. After months of investigation, you decided on one which was highly recommended by the experts. This bass was not available in your town; it had to be shipped to you from New York, perhaps. It was imported from Italy, and was the product of a master-craftsman. The day came when it finally arrived. It had been carefully packed in a beautiful leather case . . . and it was oiled and polished to a fare-thee-well. As you carefully unpacked it, you were keenly aware that you had here a treasure which would last you a lifetime. (So, too, are the pedals on your Hammond Organ . . . carefully made by master-craftsmen, oiled and polished, and beautifully turned out. They are, each one of them, so constructed that they will give you a lifetime of pleasure!)

Now, what are you going to do with this marvelous string bass which has cost you probably \$10,000? Why, you're going to take lessons and learn to really play it well, of course! But you cannot find a good teacher of string bass in your community . . . so you look elsewhere, and perhaps wind up by starting study with a master in St. Louis, for example. Now this means a round-trip journey of over five hundred miles for each lesson. But you know that this master-teacher will eventually cause you to play the string bass exceptionally well. You may perhaps become one of the finest bassists in the whole country. So, finally, after spending another \$10,000 on lessons, and all the accompanying 500-mile round trips for each lesson, you are ready to play your first professional programs. You look over the music on your music desk as the symphony tunes up. To your horror, you find it looking something like this:



Pretty discouraging for a highly-talented bassist, isn't it? Not what you would call a very "exciting" part!! You suddenly find out that many of the numbers the orchestra is playing really have an inadequate and hopelessly dull bass part. If only the arranger had given you a few runs, here and there, or a little "moving" part, wouldn't it have been ever so much more fun?



This same thing happens to your pedal parts in organ music. Most organists have been trained to play either the root or the fifth of the chord; to alternate these pedal parts constantly, and *that's that!!!* Well, there's more to it than that. Let us take this example:



Notice the pedal part here; merely a rhythm beat, using the root and fifth for pedals alternately, and that's all. Suppose we put in some more interesting bass parts and see (and **HEAR** immediately) just how great is the improvement.



Does this apply only to rhythm numbers, or can the same thing be done to ballads and hymns? You see, what we have done is to use the pedal tone out of the chord which is nearest to the note we are leaving . . . rather than to merely go to the root note or the fifth of the new chord. Compare these two examples carefully:

ANGELS WE HAVE HEARD

This pedal substitution, using a selected note from the new chord, a note which is closest to the note we are leaving, is a difficult thing to do at first; it takes a little thinking . . . a *great deal* of thinking, actually. Since most of us resent thinking any more than necessary, we find it so much easier to go the old accustomed route and play merely the root and the fifth. Try this scheme: *walk* your pedal from one prominent tone to the next in the pedals, and you will hear the difference immediately. Like this:



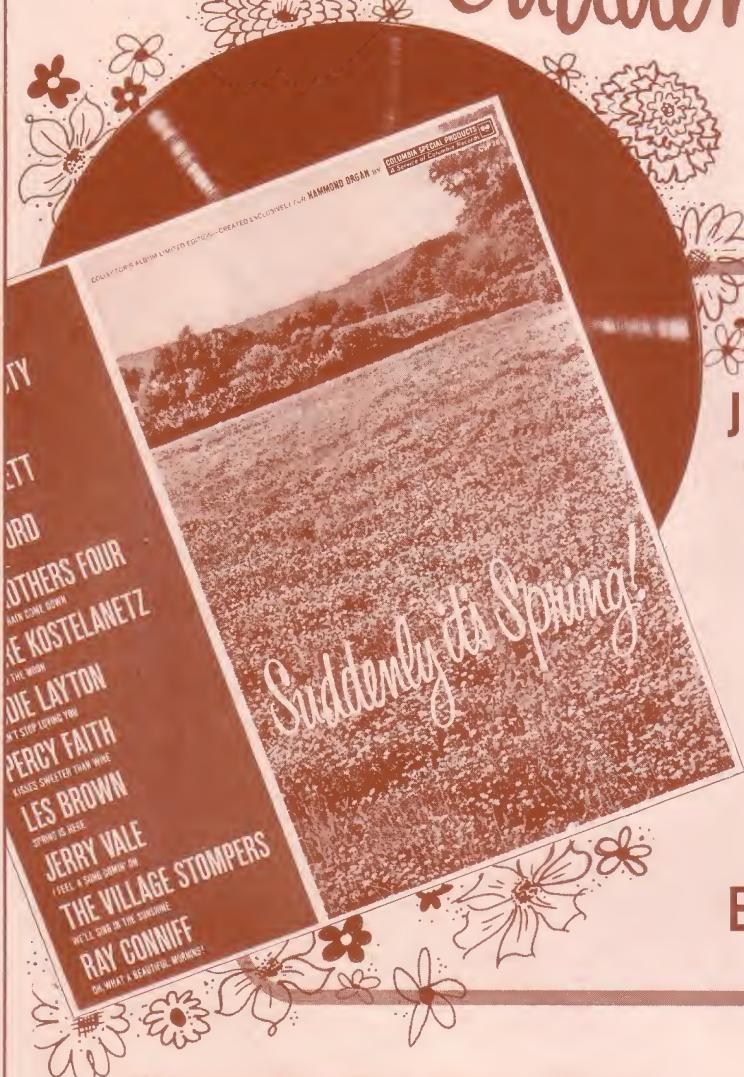
If you make an earnest effort to make your pedal playing more interesting, you will find that you will by that means truly be having more and more **FUN AT THE HAMMOND**.

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Music Reviews



RADIO CITY ALBUM OF LATIN-AMERICAN FAVORITES

Edward B. Marks Music Corp. \$1.50
 Louis Hollingsworth has done a superb job of arranging these nine numbers. Latin-American rhythms can be, and usually are, rather difficult for the average home organist, but this is as good a job as I've seen in achieving these rhythms in a simple playing style. I recommend you take a look at this. I believe you'll like the effective simplicity of *Andalucia* (*The Breeze and I*), *Miami Beach Rumba*, and the *Tango of Roses*.

ON A CLEAR DAY YOU CAN SEE FOREVER

by Burton Lane
 Chappell & Co., Inc. \$2.00
 Mark Laub arrangements of six tunes from the popular Broadway musical including the Alan Jay Lerner lyrics. Personally, I like the way Laub creates interest and variation in his arrangements. They're always musical, and sound fine on the organ.

COLE PORTER FOLIO FOR ALL ORGANS

arr. by Louis Hollingsworth
 Chappell & Co., Inc. \$2.00
 Fourteen numbers from Broadway musicals arranged very simply and printed on two staves. Left hand accompaniment is um-pah-type throughout with no counter melody and very little sustained chords. So it's all very simple to play.

FOUR AND TWENTY ORGAN HITS

arr. by Ben Kendall
 Books 1 and 2
 Mills Music, Inc. \$2.50 each
 Two folios of pop standards, all time favorite old timers like *Caravan*, *Mood Indigo*, *Stars Fell on Alabama*, *Who's Sorry Now*, *For Me and My Gal*, *Sweet Lorraine*, *When You're Smiling*, etc. Arrangements are easy to play, one chorus, and printed on two staves. This is music for the average home organist.

BY PORTER HEAPS

All the music reviewed by Porter Heaps can be purchased from your local music dealer or directly from the publisher. Please do not send orders to Hammond Organ Company.

WINTER WONDERLAND

by Felix Bernard
 Bregman, Vocco and Conn, Inc. 75 cents

HITS FROM SPECTACULAR FILMS

arr. by Nelson Varon
25 SMASH HITS
 arr. by Frank Metis
 Robbins Music Corp. \$1.95 each
 Two folios of music arranged in simple playing style. Mostly the music is current tunes, so here's a good way to pick up 45 new tunes for only four dollars.

MISTY

by Erroll Garner
 Vernon Music Corp. 75 cents
 Two excellent singles, nice arrangements which have the professional sound. Of course they would have, they're done by Ashley Miller. I'm sure you'll want these even if you have other arrangements.

INDEX TO PUBLISHERS

- Chappell Company, 609 Fifth Avenue, New York, N.Y. 10017
- Edmy Music Co., 1841 Broadway, Suite 611, New York, New York 10023
- Edward B. Marks Music Corp., 136 W. 52nd, New York, N.Y. 10019
- Edwin H. Morris & Co., Inc., 31 W. 54th St., New York, N.Y. 10019
- Mills Music Inc., 1619 Broadway, New York, N.Y. 10019
- Robbins Music Corp., 1540 Broadway, New York, N.Y. 10036
- T.B. Harms Company, 609 Fifth Avenue, New York, N.Y. 10017
- Vernon Music, 1619 Broadway, New York, N.Y.

RADIO CITY ALBUM FOR ALL ORGANS

Volume 1
 arr. by Florence E. Lilley
 Edward B. Marks Music Corp. \$1.50
 This is a reprint with slightly revised table of contents of a previous publication, Radio City Album of Hammond Spinett Organ Solos. Contains simple arrangements of standards like *More*, *Spring*, *Beautiful Spring*, *Yours*, etc.

THE JEROME KERN ALBUM

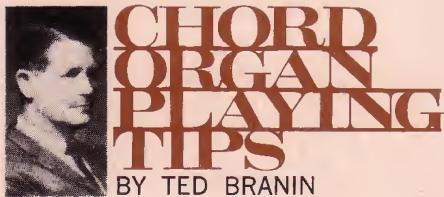
arr. by Louis Hollingsworth
 T.B. Harms Company \$2.00
 Very simple arrangements on two staves of fourteen all-time Kern favorites. Everything in easy keys, and scored with a left hand which is almost entirely sustained chords. *All The Things You Are*, *Lovely To Look At*, *Smoke Gets In Your Eyes*, etc.

SOUNDS OF JIMMY SMITH, Volume 1 and 2

Edmy Music Co. \$2.00 each
 We're all acquainted with Jimmy Smith through his Blue Note albums. The selections in these two folios are not arrangements of pop standards, they are jazz originals as played by Jimmy Smith, and I guarantee you'll find them interesting. Jazz is not easy to play because of the syncopated melodic rhythms. Of the two books I'd say that volume 2 is the easier. By all means look these over.

ROBBINS ALL-ORGAN SERIES SENTIMENTAL SONGS No. 6 ITALIAN FAVORITES No. 7

Robbins Music Corp. \$1.95 each
 Two new folios in this ever-popular series of standard pop melodies arranged in very simple form for the beginning organist. Only a single-note melody with a simple rhythm or sustained chord accompaniment in the left hand. Pieces you all know and like to play. Arrangements are by Bill Simon.



(PART II OF A SERIES)

Have you had the desire at times to add a little flourish or touch of something extra to the music you play? It is a natural feeling which should be developed, but often it is hard to know just what to do. The following suggestions on improvising are made to help you develop a few changes in melodies for the sake of variety, and still retain the main notes of a song.

In the previous article suggestions were made regarding the addition of a few notes by changing some note values without changing the actual pitch of any note. Here we are going to try adding a few different notes to a melody with specific ideas about what notes to add.

THE FIRST STEP—Use Neighboring Tones

Neighboring tones are the notes just above or below any chord tone. The one below usually sounds best a half step down, and the one above a whole step up, except where a half step occurs as part of the scale (key) being used. We will abbreviate these neighboring tones by calling them N tones.

To use this idea, first select a familiar song which has several half notes (♩) in it. Change a few of these by playing the given note first, then the note a half step below, then back to the given note, or for more variety repeat the given note, then move down and back up a half step, as follows:

Melody Notes: Upper N Tone Added: Repeated melody & N tone added:

The same thing could be done using the upper N tone:

Melody Notes: Upper N Tone Added: Repeated melody & N tone added:

Another use of these neighboring tones which sounds very good is to go to one N tone, then go directly to the other N tone on the other side of the melody note, then back to the melody note, as in these examples:

THE SECOND STEP—Use Chord Tones

Where long melody notes occur—four counts or more—you have the chance to insert several extra notes which will make the music more interesting than just holding out the long note. For this situation insert a series of chord notes—notes belonging to the chord being played with the left hand. These can be played upward or downward or in a mixed direction:

Melody Note: up: Chord Notes down: mixed:

D7

~~~~~

When you become accustomed to inserting these extra notes, some additional notes can be used, allowing more freedom:

When this kind of chord is being used:

|                      |           |
|----------------------|-----------|
| Any MAJOR chord..... | MAJOR 6th |
| MINOR chord.....     | MINOR 7th |
| SEVENTH chord.....   | NINTH     |

All the notes of this kind can be played:

have a friend who's not keeping up with the times?

# vising

## THE THIRD STEP—Use Passing Tones

Passing tones are notes which are inserted between chord tones. They do not belong to the chord being played, but can be used by going straight through them in an upward or downward direction from one chord tone to the next chord tone. In the following examples these passing tones are marked with the letter P.

A<sup>3</sup>—(chord tones are A-C-E)



In place of holding out a long melody note, it is very easy to go to another note of the chord and then move up or down the scale, ending on any chord note, as follows:

G<sup>3</sup>—(chord tones are G-B-D-E)



Many other possibilities exist, so these few suggestions are merely designed to point the way. If you have a good ear you can develop many ideas by experimenting.



## SYSTEM FOR FINDING CHORD NOTES

It is very useful to learn what notes many chords contain, not only for following the suggestions above, but also for playing harmony in the right hand.

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## Facts:

Each kind of chord has its own spacing which is measured by counting half steps on the keyboard in an *upward* direction from the root. The root is the note by which a chord is named. A half step is the distance from any note to the very next one.

## Procedure:

To determine what the notes are in any chord, count *up* on the keyboard from the root note according to the following spacing chart. Count the root as zero, and the next note up as #1, etc. When you have determined the names of the notes in any chord, jot these names in your music by the printed chord name. You can then use these notes in any order that you wish.

## SPACING CHART OF CHORDS

| ROOT to | NEXT to | NEXT to | NEXT to | NEXT to |
|---------|---------|---------|---------|---------|
| NOTE    | NOTE    | NOTE    | NOTE    | NOTE    |

|                 |                             |            |
|-----------------|-----------------------------|------------|
| MAJOR 6th.....  | 4 plus 3 plus 2.....        | half steps |
| NINTH*.....     | 4 plus 3 plus 3 plus 4..... | half steps |
| MAJOR.....      | 4 plus 3.....               | half steps |
| MINOR.....      | 3 plus 4.....               | half steps |
| SEVENTH.....    | 4 plus 3 plus 3.....        | half steps |
| DIMINISHED..... | 3 plus 3 plus 3.....        | half steps |
| AUGMENTED.....  | 4 plus 4.....               | half steps |
| MINOR 7th.....  | 3 plus 4 plus 3.....        | half steps |

\*9ths: omit root on the keyboard

There are unlimited possibilities of expanding these ideas, so don't limit your improvising to the ideas above if you can put in a few good licks of your own in a tune! You'll have more fun than ever with your Hammond Chord Organ.

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MUSIC'S MOST MEMORABLE MOMENTS . . . ONE IN A SERIES

## IGOR STRAVINSKY and THE RITE OF SPRING

May 28, 1913. The elite audience at the Théâtre des Champs Elysée sat waiting expectantly. For tonight was the premiere of *The Rite of Spring*, a new ballet by the young and immensely talented Igor Stravinsky whose *Petrushka* had been such a hit the season before. The choreographer was the great dancer, Vaclav Nijinsky, the conductor Pierre Monteux, and the theme, as Stravinsky himself put it, "the surge of spring, the magnificent upsurge of nature reborn." There could be no doubt about it. The premiere was an event of major importance!

The music started; a solo bassoon played a haunting, astringent melody; the dance began. And, almost from the first note, there were whistles, boos, catcalls, laughter from the audience. The noise became so loud that

it completely drowned out the orchestra. A riot ensued. Seats were ripped; partisans of the performance fought with its detractors. It was one of the greatest scandals in the history of music.

In his autobiography, Stravinsky blames the fiasco partly on Nijinsky who, although a superb dancer, was an untrained choreographer and did not understand the music. And there is no question that, for its time, the music was difficult—impassioned, dissonant, relying for interest on rhythm rather than melody or harmony. The story—a series of episodes leading to a human sacrifice—needed this kind of music, but to those first listeners, it must have sounded barbaric, pagan, even ugly.

Time has put *The Rite of Spring* into perspective. It no longer sounds

revolutionary; it continues to be exciting, dramatic, magnificent. Actually, it did not take long for it to become accepted. A year later, Monteux conducted it again in Paris, this time as part of a concert. "The audience," Stravinsky wrote, "listened with . . . an enthusiasm I had been far from expecting and which greatly moved me . . . The conquest of the public naturally gave me intense and lasting satisfaction."

He was vindicated. And today we know that the premiere of *The Rite of Spring* was one of music's most memorable moments.

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